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ABSTRACT

In order to discover how the photographic medium has been conceptualized, a study examined all books published in the United States from 1902 to 1960 which are part of the intellectual response to photography and a sample of the periodicals which concern themselves with photography. A critical review of the literature combined with Q methodology resulted in the identification of four "schools": (1) the positivists, who carry forth the tradition of most nineteenth century photographers, using photography as a means of reporting events; (2) the ontologists, who view photography as a medium of expression in the tradition of the visual arts; (3) the existentialists, who stress the relationship between the photographer and the medium; and (4) the expressionists, who concern themselves with using the medium symbolically or metaphorically. (Two tables of data, one figure, and 68 footnotes are included; statements used in the Q-sort and statements with the highest and lowest Z-scores are attached.) (RS)

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THE CULTURAL AND INTELLECTUAL FOUNDATIONS OF 20TH CENTURY AMERICAN PHOTOGRAPHY

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The scholarly study of photography has largely been limited to either technology or products, i. e., photographs. Few scholars have been engaged by the process. Process has been seen as a physical/chemical interaction and has been relegated, for the most part, to the technical magazines. However, when one considers the photographic process one must also give consideration to the intellectual frameworks which shape the photograph. It is the purpose of this research to examine the cultural/intellectual forces which have helped to shape the photographs of the twentieth century, or stated differently to discover how the photographic medium has been conceptualized.

The research was directed at discovering answers to these questions by examining what was written about photography rather than trying to deduce that conceptualization from the photographic images themselves. The primary body of work available to the historian interested in these questions is comprised of the published materials which speak to or about the medium. These materials are particularly

well suited to a cultural/intellectual perspective, since most published works are originated by trained, or at least, practiced observers and were intended for entry into the continually evolving public dailogue. Material which is published has, in some respects, passed through a cultural filter and constitutes a significant reflection of the culture which originated it, in that it states, refines, and canonizes ideas existing within the culture and shares the biases and attributes of the culture.

This study examines materials which were distributed in the United States between 1902 and 1960. Historians, including Newhall,[1] Tausk,[2] and Gassan,[3] agree that a significant change in the conceptualization of the medium occurred during the first part of the 20th century. Prior to that it was dominated by work which was either imitative of painting or engaged in developing mechanical processes of duplication. The 1902 opening date is based upon the first major photographic event of the 20th century, the founding of the Photo-Secession.

The 1960 closing date follows closely the publication of Robert Frank's book, *The Americans.*[4] *The Americans* characterizes the main thrust of the new photography of the fifties and marks the end of a dominant style in photography, which is typified by the work published in *Life* magazine. Frank defines one boundary of thought and feeling for photographers of the period, and Minor White's journal, *Aperture,* the other. Between the two, they nearly define the range of options that were available.[5]

Any attempt to discover the cultural/intellectual forces which have shaped photography demands a two-pronged approach. First there must be an immersion in the literature to discover the thinking which surrounded the production of photograph, second, there must be a method of assembling the ideas recovered in that effort into a reasonable structure. A critical review of the literature combined with Q-Methodology satisfies these needs.

The data base for this study is made up of all books published in the United States during the period described which are part of the intellectual response to photography, and a sample of the periodicals which concern themselves with photography. The periodicals proliferated at a considerable rate toward the end of the period, and this proliferation necessitated that they be examined on the basis of subjects under study, i.e., particular photographers or authors. The exceptions to this are *Camera Work* and *Aperture* which were studied *in toto.*

In order to get a clearer idea of the nature and extent of published responses to photography, the study was amplified at the beginning, middle, and end of the period by following the discourse out of the photographic press into the general publications of the period. The study examines all published responses to three important photographic events. These events are the formation of the Photo-Secession, the Farm Security Administration's photographic project, and the publication of *The Americans* by Robert Frank. These events were selected because they stimulated the publication of important sets of discourse.

Examination of the responses to the Photo-Secession was extended from 1902 until the end of the period under study, with special attention being paid to its two most well-known and influential members, Alfred Stieglitz and Paul Strand.

The FSA photographers were working near the middle of the period and *The Americans* was published at the end of the period. The study examines the responses to these two stimuli over a decade. Special attention is given to two FSA photographers, Dorothea Lange and Walker Evans, during that examination.

During the examination of the above material, particular attention was given to the relationships which are suggested by Sol Worth's explication of photography as a medium of communication: the relationship between photography and the artist, the relationship between photography and society, the relationship between photography and reality, and the relationship between photograph and other photography. Individual statements were extracted from the published works for the Q-Analysis. These statements, which are direct quotations or distillations that were represent of the author's position, are the basis of the concourse formulation step of Q-Methodology.

A concourse may be structured to reflect a relevant theory or it may reflect an exploratory approach, as it did here. Since this is an exploratory study, the major problem in forming the concourse is to reduce the number of statements to a manageable size. This was done by eliminating duplicate statements, that is, statements which express the same idea, and by making positive those statements which were negatively stated. This process usually means that direct quotations of the authors' work are lost. Consequently, most of the statements are the researcher's, but are derived so that they maintain the spirit if not the letter of the original statement. The result is a concourse made up of 81 statements.[6]

An 81 statement concourse is rather large for an effective Q-sort, but the peculiar method of sorting the statements employed in this study mitigate problems which might normally arise with such a

large concourse. Rather than administering the Q-Sort to a variety of respondents, the author accomplishes all of the sorts under a variety of conditions of instruction. Developing the concourse and doing practice sorts resulted in considerable familiarity with the individual statements and provided a level of comfort in dealing with the large number.

The statements were sorted into a forced, modified normal distribution, having 11 positions in the distribution. The conditions for each sort were to "assume the intellectual frame of X (a given author) and then sort the cards, placing the one with which you most strongly agree on the left and the one with which you most strongly disagree on the right." The remaining cards were distributed as specified with the middle position being the neutral or no opinion position.

A sort was accomplished for each of 23 authors. The 23 were chosen by virtue of the fact that they had published sufficient material to provide a thorough understanding of their ideas about the nature of photography. Secondly, only those authors whose framework is sufficiently distinct from others were used. Specifically, after reviewing all of the material by or about a particular author the sort was accomplished from that author's perspective. In other words, the researcher immersed himself in the literature by and about an individual author before sorting the statements for that author. There was sufficient material to do this for the following individuals.

Table 1
Authors Included In Q-Sort

Eugene Smith	Walker Evans
Roy Stryker	Paul Strand
Andreas Finnenger	Ansel Adams
Minor White	Edward Weston
Edward Steichen	Henri Cartier-Bresson
Wilson Hicks	Alfred Eisenstadt
Lewis Hine	Bernice Abbot
Sadakichi Hartmann	Margaret Bourke-White
Alfred Stieglitz	Henry Holmes Smith
Dorthea Lange	Charles Caffin
Man Ray	Anthony Guest
Robert Frank	

Results of the 23 sorts were then submitted to factor analysis using a QUANAL program. QUANAL is a generalized program for Q-

factor analysis which utilizes Pearson product moment correlation. The principal axis factor solutions were obtained, followed by Varimax rotation. Factor scores were computed for each Varimax factor. While more than one solution was examined, the four-factor solution was selected as the best summation of all attempted analyses. The re-ordered factor matrix follows.

Table 2
Re-ordered Factor Matrix

Factor 1	1	2	3	4	Com.	Pure
Smith, W.E.	**.838**	.069	.020	.138	.726	.967
Hine	**.874**	.038	.150	.185	.822	.929
Lange	**.867**	-.025	.209	-.199	.836	.899
Bourke-White	**.758**	-.017	.099	.245	.645	.891
Stryker	**.814**	-.057	-.002	-.304	.758	.874
Hicks	**.752**	.134	.188	-.318	.720	.786
Eisenstadt	**.734**	-.036	.330	-.303	.740	.728
Finnenger	**.727**	-.226	.240	-.335	.749	.705
Abbot	**.639**	.450	.260	-.302	.769	.530
Factor 2						
Strand	.227	**.815**	.162	-.116	.755	.879
Evans	.280	**.746**	.062	-.072	.644	.864
Hartmann	-.054	**.688**	.078	.374	.623	.761
Adams	-.082	**.692**	-.485	.338	.834	.574
Weston	-.343	**.521**	-.331	.402	.660	.411
Factor 3						
Cartier-Bresson	.075	.120	**.828**	-.043	.707	.969
Frank	.177	.065	**.854**	-.022	.765	.953
Guest	-.167	.051	**-.653**	.447	.656	.649

Table 2--continued

Factor 4						
White	-.254	-.008	.054	**.801**	.701	.905
Smith, H.H.	-.267	.122	-.175	**.825**	.798	.854
Man-Ray	-.332	-.159	-.171	**.736**	.707	.767
Caffin	-.209	.185	-.431	**.720**	.781	.663
Stieglitz	-.096	.515	.078	**.680**	.743	.622
Steichen	.123	.131	.532	**.650**	.738	.572
Total Variance	.285	.131	.130	.190 =	0.7355	
Common Variance	.387	.178	.176	.258 =	1.000	

Application of Q-Methodology to the statements derived from the literature reveals, then, a structure which groups like-thinking individuals together and provides a measure of the strength of their convictions about the communicative aspects of the medium. The degree to which the resulting structure is representative of the actual development of the history of photography is limited by the extent of the materials studied and the ability of the researcher to interpret that material and to represent the selected individuals in the sorting stage of the Q-analysis.

The method is advantageous because it separates an otherwise intuitive process into distinct tasks and, by doing so, reduces the number of variables which the researcher has to consider at one time. Without Q-Methodology, the researcher must attempt to hold in mind the most important things each individual has to say about the medium and simultaneously try to find links between and among individuals. With Q-Methodology these tasks are separated and aided by mathematical logic. Once the statements are typed on cards, the researcher need only consider the reaction of one individual to one statement at time. When these reactions have been recorded in the form of numerical values, the logic of the Q-Methodology places

people who respond to the statements in a like manner into a group or factor. A factor is created for each group of similar response patterns.

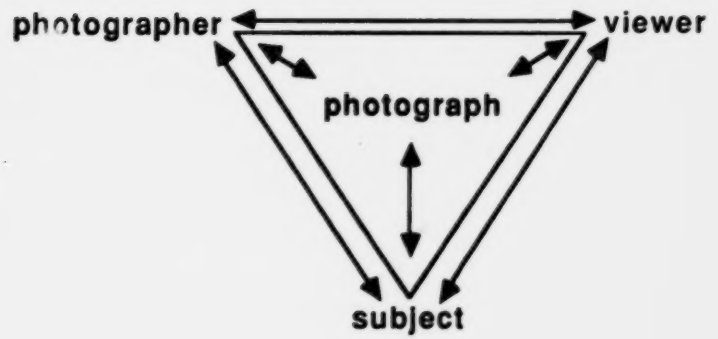
In addition to the re-ordered factor matrix, the QUANAL program also provides a list of all statements with their Z-scores for each factor. The most revealing statements are those which are ranked at either end of the distribution, i. e., those which have the highest and the lowest Z-scores. They are the statements with which the people on the factor most strongly agreed and with which they most strongly disagreed. The five statements with the highest Z-scores and the five with lowest Z-scores for each type may be found in appendix II

The primary sources of information about the factors which were derived in the analysis of the data are, of course, the individual Q-sorts and the item descriptions with Z-scores provided by the Quanal program. This information is not only offered in isolation by the Quanal program but is also compared to the other factors. The program provides listings of the statements on which one factor's Z-scores are greater than on all other typal Z's and on which they are less. In addition, the analysis provides the researcher with measures of communality and purity and with factor weights which, when considered together, are indications of the individual "respondent's" relationship to and importance in shaping the factor.

It is also appropriate to examine the demographic data available on the "respondents" in order to determine the relationship between such variables as type of employment, education, or political predispositions to their convictions about the medium. The information garnered from these areas forms the basis for the analysis of the four factors, and the context for that analysis was derived from the Westley/M^{ac}Lean model of communication.

The Westley/M^{ac}Lean model, simple as it may be, outlines the basic structural aspects of the communications process and suggests the most important points of interaction or relationships. It is adapted here to reflect the specific aspects of photographic communication.

Figure 1
Westley/MacLean Model of Communication



Factor One

Each factor is considered to be representative of a school of photography, and the individuals placed in that factor are seen to embody the central issues of that school. The statements which have the highest and the lowest Z-scores are, of course, the most revealing. They are the items about which the respondents on that factor, as a group, feel the strongest and, consequently, receive the greatest attention in the analysis. The first step in that analysis is to examine the ten statements with the highest Z-scores to determine what aspects of the Westley/MacLean model of communications receive the most attention.[7]

Respondents on factor one (hereafter referred to as a school) are by far more concerned with the subject than with any other aspect of the communications process. Subject receives nine mentions in the first ten statements as compared to four for the photographer, two for the viewer, and two for the photograph (the medium). The primary concern voiced in regard to the subject revolves around the degree to which the photograph represented the subject. This is voiced most directly in the 10th ranked statement, "A good photograph treats its subjects as a fact; it is crisp and objective and requires the subject to speak of itself and for itself."[8]

The role of the photographer is clearly conceived as that of an informed observer and reporter. In other words, the photographer is cast in the mold of a scientist. Emphasis is placed upon "looking ever more sharply at what is going on in the world,"[9] and "close personal contact"[10] with the subject. The camera is seen as a "highly useful tool"[11] for communicating the results of these careful observations to the viewers.

The relationship between the photograph and reality and the relationship between the viewer and the photograph are of primary importance to the members of this school. And, by extrapolation, their ultimate concern is that the viewer feels comfortable in constructing a sense of reality based upon the photograph. It is their intention that the viewer see the photograph as a transcription of reality.

There is underlying this sense of the photograph as a transcription of reality another idea which further distinguishes this school from the others. For them, the photograph is not limited to description. It may also be endowed with elements which cause viewers to respond to the photographs by constructing narratives.[12] They do recognize that the photograph falls short of the word in this regard[13] but they, none the less, see it as an important aspect of the medium and rely on it to give meaning to their work.

Examination of the ten statements with the lowest z-scores further supports the conclusion that it is the intention of this group of respondents that the viewer see the photograph as a transcription of reality. They reject ideas that "composition is the most important item in photography"[14] and that "aesthetically stimulating form indicate(s) a more introspective state of being."[15] They further reject statements which emphasized the importance of the photographer's personality[16] or the idea that the inner world is more important than the outer.[17]

In the ten statements with the lowest z-scores, there are six (negatively directed) mentions of the photograph (medium) and four of the photographer. Only one mention is given to the viewer and one to the subject which dominate the positively directed statements. These respondents, then, decisively reject a conception of photography as

one of the plastic arts[18] and its attendant concerns with individuality, surface qualities, and preciousness.[19] They also reject the personal pleasures provided by the "joy of looking" and "fresh visual experiences."[20]

Analysis of the items on which this school scores higher and lower than all other schools supports the understanding of this school of photographers which emerges in the item description and descending array of z-scores phase. The greatest differences arise as the conceptual underpinning of the statement shifts. This school scores items which are consistent with a transparent concept of the medium significantly higher that all other schools. They score those items which are consistent with a concept of the medium as plastic and malleable significantly lower. Their concerns are clearly with a means of gathering information rather than one of self expression.

Item number 17, "The picture is a means to and end--communication with people--not an end in itself,"[21] is ranked eighth by the respondents on this factor and is particularly revealing when considered along with the demographic information. The respondents, with the exception of Bernice Abbot, worked primarily within a mass media context. Indeed, five of the nine worked at one time or another for *Life* magazine. Their photographs were intended for publication with the printed word and directed to a mass audience, rather than for gallery or museum walls and schooled observers.

They are, ultimately, humanists who express a faith in people to right the wrongs in the world once those wrongs are made apparent. Photography is, for them, the ideal medium of observation and communication. They see the photographer's purpose as giving "...order to the chaos of forms which is reality. In seeing clearly and in understanding what is before his camera, he is able to organize, condense and define it so that it will be plain and intelligible in his photographs."[22] They feel that if this goal is accomplished in the right circumstances, i.e., where need is apparent, their photographs will stir human emotions as their own emotions were stirred by the reality and that much improvement could result. "I don't want people to think

about the photographer. I want them to be emotionally stunned and moved to think about the subject."[23] It is their goal to use their positions in the mass media as a forum to speak for those who had no such forum.[24]

Placed in a larger perspective, the correlation between the goals of this school of photographers and positivism is hard to ignore. They share with the positivists a desire to neutralize and purify photography to the extent that it becomes the exact reflection of reality.[25] (They see this as a goal, and not a necessary result of the nature of the medium.[26]) Their relationship with social positivism is further cemented by their apparent acceptance of John Stewart Mills's assertion that the principles of logic are generalizations of empirical data, and induction is the only method that science has at its disposal.[27] It appears that they see photography as a means of supplying the data necessary for inductive reasoning. Their intention to use photography as a means of observation and, thereby, knowledge is clearly expressed.

Factor Two

Analysis of this factor shows that there are two areas of particular concern for the members of this school: the qualities of the medium and that the medium properly belongs in the realm of art. The medium receives nine mentions in the ten statements which they rank the highest in the Q-sort, and in all ten statements the underlying assumption is that the medium is an artistic one.[28] The qualities which distinguish photography from other media are of particular concern for them as is its relationship to other media. The respondents are particularly favorable to statements which relate the photograph or its production to the production of images with other media.

The characteristics which this school emphasizes are of an ontological nature. That is to say, they determine the essence of the medium which they locate in its physical/chemical means of production and stress the resulting characteristics as the elements which makes photography unique. This is articulated most clearly in the statement

which they rank in the eighth position, "Photography cannot be imitated or encroached upon in any way by painter or etcher. It is as much a thing with its own inalienable character, with its own special quality of expressiveness, as any fully realized product of other media."[29]

This school also emphasizes the importance of taking a thoughtful and studied approach to the medium. They place a great deal of importance on looking at the tradition of image making and evaluating why particular photographs succeed or fail, and demand that photographs stand up to comparison of the work by masters of other media.[30] They also feel that when a photograph fails, the problem "is that it suggests not the struggles of exploration, but the easy satisfaction of established convention, not to say the refinement of decay."[31]

The statements with which this school strongly disagree further enhance the picture of these respondents as artists, as do the comparative z-scores. They react strongly against statements which indicate that photography is such a stubbornly mechanical medium that it resists the will of the photographer and takes it out of the realm of the plastic arts.[32] Ideas which limit the importance of craftsmanship and emphasize the mechanical aspects of the medium rather than the intellectual were particularly distasteful to them.[33]

The two most important statements in the Q-sort for this school indicate the degree to which its members respect the decision-making process which is inherent in a well-crafted work of art as well as their respect for the medium itself. The statement with which they most strongly agreed is, "Now the production of a living organism in terms of any material is the result of the meeting of two things in the worker. It involves, first and foremost, a thorough respect and understanding for the particular materials with which he or she is impelled to work, and a degree of mastery over them, which is craftsmanship. And secondly, that indefinable something, the living element which fuses with craftsmanship, the element which relates the product to life and must therefore be the result of profound feeling and experience of life."[34]

The statement with which they most strongly disagree is, "But the pure photography standpoint is also open to objection for the camera's work needs much correction before it can claim to be artistic, and whether that correction be applied through the technical resources peculiar to photography or by direct hand-work seems to me to matter very little."[35]

This respect for intellectual activity (decision making aimed at exploring and exploiting the essence of the medium) and craftsmanship are clearly what distinguishes this school from the others. The items on which this school's z–scores were higher than all others emphasize a studied approach to the medium, the unique aspects of the medium, and its place in the history of art. The items they score lower than all other schools are somewhat varied, but in one way or another, they show a disregard for craftsmanship and the medium or for a studied approach to image making. They included statements such as, "The pure photography standpoint is also open to objection for the camera's work needs much correction before it can claim to be artistic, and whether that correction be applied through the technical resources peculiar to photography or by direct hand-work seems to me to matter very little."[36] and "If you come upon something you like, don't hesitate--act immediately. Don't worry about equipment, lenses, or exact exposure readings. There usually isn't time."[37]

This school, the ontologists, is made up of individuals who are either self-sufficient, as in the case of Paul Strand, or who maintain their independence by refusing to make photographs to satisfy someone else, as in the cases of Walker Evans and Edward Weston. Others separated their personal work from the work they did for profit until an audience and a market developed for their personal work. Most importantly, they all find a means to support a type of photography that functions within the traditional realm of art and which is distinguished by an emphasis on those aspects of photography which they feel are essential to its character and which make it unique. For them, successful photographs result from a series of well-considered decisions and not from a spontaneous reaction to events.

23

"Sympathetic interpretation seldom evolves from a predatory attitude; the common term 'taking' a picture is more than just an idiom; it is a symbol of exploitation 'Making a picture' implies a creative resonance which is essential to profound expression."[38]

Factor Three

The Q-sort for this school, which contains only two individuals, Robert Frank and Henri Cartier–Bresson, reflects their concern with the interaction between the photographer and reality.[39] For them, the outcome of this interaction, the photograph, "...may be presented as finely and artistically as you will; but to merit serious consideration must be directly connected with the world we live in."[40] However, they do not think that photographs are precious[41] or evidential;[42] rather they value them as reminders of their interactions with reality and as fresh visual experiences.[43] This is a significant departure from the position of the first school discussed in that these respondents proceed from a highly individualized perspective and resist the notion that the world could be systematically photographed or understood. Photographs and photographing are pleasures in themselves, not the means to an end.

The members of this school see the act of photographing as the critical aspect of the process. "The all-important act of selection is the overt manifestation of the photographer's judgement. It is in the exercising of this intellectual faculty, rather than in the expressing of his emotions, that his imagination becomes his ready and willing servant."[44] And so they reject planning[45] and pre-visualizing[46] as starting points for their work, preferring instead to react spontaneously to life about them. In other words, photographing is a highly individualized, existential act, and the photographers in this school reacted strongly against the idea that it is appropriate or even possible for the photographer to understand and interpret the events which he is photographing.[47] They also very strongly disagree with the idea that "Sympathetic interpretation seldom evolves from a predatory attitude; the common term 'taking' a picture is more than just an idiom; it is a

symbol of exploitation, 'Making a picture' implies a creative resonance which is essential to profound expression."[48]

Believing, as they do, that reality always evades adequate conceptualization, they use the camera as an instrument of intuition rather than as a tool for explanation. They respond spontaneously to their environment, attempting simply to master the moment.[49] They decisively reject the notion that "A picture is formed in the artist's mind before it makes its appearance on paper or canvas, and the real test of any medium is the degree in which it enables him to realize his conception."[50] For them, "Genuineness, naturalness of situation, spontaneity, and absence of unwarranted interference on the part of the photographer are basic requirements of a good photograph."[51] To this end, they reject the traditional emphasis on composition[52] as something which interferes with a spontaneous interaction with the environment. They feel that, "The more form disappears from sight, the more it operates from the developed instinct, the greater concern there is with the outer world."[53]

The members of this school also emphasize what they see as the special pleasures of photography and visual expression in general, rather than its ability to contribute to an understanding of reality. As far as they are concerned, "Taking photographs is a means of understanding which cannot be separated from other means of visual expression. It is a way of shouting, of freeing oneself, not of proving or asserting one's originality. It is a way of life."[54] Indeed, they appear to accept that the universe does not make sense, that there are no rational patterns discernible in it and, they express no interest in the documentary aspect of photography which would, of course, seek to establish patterns. "Only the photograph which springs from life is of interest..... The joy of looking, sensitivity, sensuality, imagination, all that one takes to heart come together in the viewfinder of a camera."[55]

For Cartier-Bresson, the spontaneity, the joy of looking, etc., come together in the viewfinder at the "decisive moment." He accepts the camera as the "master of the instant, which--in visual terms--questions and decides simultaneously."[56] It is the moment when

individuals, both the photographer and the subject, come face to face with pure contingency. It is the concretization of a visual experience to be enjoyed over and over.

Factor 4

A perusal of the item descriptions for factor 4 reveals that the members' most central concern is one of expression. The medium receives the most mentions in the ten highest ranked statements, but there are also three mentions of the photographer and three of the viewer.[57] The statement with which this school most strongly agrees, "Through the help of paradox, visual surfaces yield their sovereignty and exist only to be seen through–not by lenses and emulsions which are blind but by the spectator of the photograph whose mental images make access to insight and poetry,"[58] sets the tone for the whole sort.

These respondents see photography as a highly personal endeavor which uses form symbolically to express ideas.[59] They do not accept the premise that a good photograph must be a document,[60] nor do they feel any obligation to be true to the subject[61]. Rather they feel that the "talisman paradox for unique photography is to work the mirror with a memory as if it were a mirage, and the camera as if it were a metamorphosizing machine, and the photograph as if it were a metaphor."

There is a consistent pattern of accepting those statements which are underpinned by a conception of the medium as a personal, even esoteric means of expression. Members of this school do not think that a good photograph can be read quickly;[62] rather, the viewer must instead give some considerable thought to the image which may be "difficult, obscure, (or) even precious."[63] Indeed, the members of this school agree that "Expressive photographs do not communicate, they evoke."[64]

They see photography as a medium which offers a variety of possibilities and reject those statements which define the medium narrowly. For them, "Photographs which are built upon an aesthetically stimulating form indicate a more introspective state of being, a deeper

intellectual consideration of subject matter than rendering of realism, the frank statement of fact, the capturing of fleeting moments from life."[65] They note that by practicing this type of aesthetically stimulating photography one can also tap one's individuality.[66] Such an approach allows for a broader audience response[67] and frees the photographer to express his feeling about the intangible.

The comparative data are consistent with the array of z-scores and support the conclusion that this school is best called "the expressionists." The Q-sort gives voice to their relationship with the loosely defined schools of 20th Century art known as expressionism and abstract expressionism. The expressionist painters had their origins in two pre-World War I German groups, "The Blue Rider" and "The Bridge." And, like the photographers, the painters stress the symbolic over the literal. Abstract expressionism goes one step further and eliminates the literal altogether as do some of the later photographers in this group such as Minor White and Henry Holmes Smith. For these photographers, "A great photograph is a full

expression of what one feels about what is being photographed in the deepest sense, and is thereby, a true expression of what one feels about life in its entirety."[68]

The four schools which emerge in the Q-analysis, then, are clearly different and distinguishable from each other. Each of them emphasizes one or more different of the communications aspects of the medium. School number 1, the positivists, carries forth the tradition of most 19th century photographers using photography as a means of reporting events as they unfolded before their eyes. They attempt to control their methods to achieve visual reports which are as objective and believable as possible. It is their intention to recede behind the image so that the viewer thinks only about the subject and not about the photographer or the medium.

School number 2, the ontologists, view photography as a medium of expression and place it within the tradition of the visual arts. Most significantly, though, they see the medium's ability to record detail and to produce a continuous flow of tones as its most distinctive

aspects, and they believe that one must exploit these virtues in order to succeed as a photographer. As a result they place a great deal of emphasis on the surface qualities of the photographic print. In fact, members of this school have taken such a strong stand against manipulating the medium that they are often referred to as "straight" photographers.

This school is similar to school number one in that they both exploit the medium's ability to record, but they are also different in significant ways. Where the positivists, see the photograph as a transcription of reality the ontologists see it as the creation of the artist. The ontologists also create objects which they hope will have a life of their own, which is separate and distinct from the subject that they photograph, while the positivists use the medium to draw attention to the subject.

School number 3, the existentialists, stress the relationship between the photographer and the medium. They often emphasize the process over the product and find fulfillment and joy in making photographs. Their concerns are neither with drawing attention to the subject nor with the elevation of the photograph to the status of art. Rather, they look for fresh visual experiences in photographs as they do in life. They also differ from other schools in that they neither seek out subjects which are socially significant nor do they try to locate subjects appropriate for the artistic image. Photography is a response to visual life as it unfolds around them moment by moment and is not reserved for "significant" events.

The expressionists, school number 4, concern themselves with using the medium symbolically or metaphorically to express their feelings and/or to stimulate emotional responses from the viewers. For them photography is a very personal, even esoteric endeavor, and their work is not intended for large audiences. It is directed at the few individuals who are willing to give their images the time and study necessary to understand the "language" of the individual photographer. Their images are often dark and suggestive and are referred to frequently as equivalents in recognition of the fact that they suggest something other than the nominal subject.

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[1]Beaumont Newhall, ibid.

[2]Petr Tausk, ibid.

[3]Arnold Gassan, ibid.

[4]Robert Frank, *The Americans,* with an introduction by Jack Kerouac (New York: Grove Press, 1959).

[5]John Szarkowski, *The Photographer's Eye.* New York: The Museum of Modern Art, 1966.

[6]The 81 statements which make up the concourse may be found in Appendix II.

[7]The item descriptions, z-scores, a listing of the items on which this school score higher, and which they score lower than all others may be found in Appendix III.

[8]Statement number 8 is ranked tenth and has a z–score of 1.268.

[9]Statement number 39, "In reality, the eye is no better than the philosophy behind it. The photographer creates, evolves a better, more selective, more acute seeing eye by looking ever more sharply at what is going on in the world," was ranked fourth and has a z–score of 1.619.

[10]Statement number 16, "There is no substitute for close personal contact and involvement with a subject, no matter how unpleasant it may be," is ranked sixth and has a z–score of 1.412.

[11]Statement number 33, "We find in the camera a highly useful tool, important to people who want to record the world of today before it slips away into the world of yesterday....," is ranked second and has a z-score of 1.741.

[12]This concept is supported by the number of highly ranked statements which combine "photography" and active verbs. The photograph communicates, stirs emotions, stuns people, and requires the subject to speak of and for itself. It is expressed most directly, in the

statement ranked 3rd by this school, the photographer gives a voice to those people who have none.

[13]The statement ranked 19th with a z-score of 0.817 reads, "It is significantly true that, the more exact though the photograph is in its imagery than the word-picture can ever be, it still falls short, in varying degrees, of saying all there is to be said about what it represents. Although the photograph frequently conveys something of the spirit as well as the reality of a subject, in both respects it has shortcomings, for which only words can compensate"

[14]Statement number 7, "Composition is the most important item in photography, or in any kind of picture making. It is not what you have to say but how you say it," is ranked in the next to last position and has a z–score of -2.181.

[15]Statement number 80, "Photographs which are built upon an aesthetically stimulating form indicate a more introspective state of being, a deeper intellectual consideration of subject matter than rendering of realism, the frank statement of fact, the capturing of fleeting moments from life," has a z–score of -1.482.

[16]Statement number 37, "By living my way, I have been able to emphasize my own personality. I consider individuality the most important thing," has a z–score of -1.672.

[17]Statement number 52, "Photographers get their material out of two worlds--the inner and the outer. More important is the inner," has a z–score of -1.537.

[18]Statement number 6, "My major concern has always been the plastic arts, and photography is only one aspect of that," has a z –score of -1.487.

[19]Statement number 3, "When a person with something to 'say' uses photography carefully, even deliberately, his images turn out to be difficult, obscure, even 'precious,' " has a z–score of -1.897.

[20]Statement number 54, "The value of a photograph lies only in its power to invoke a fresh visual experience," has a z–score of -1.732.

[21]Statement number 17 has a z–score of 1.367.

[22]Statement number 65 which was ranked twelfth has a z-score of 1.167 on factor 1.

[23]Statement number 68 which was ranked first has a z-score of 1.762 on factor 1.

[24]Statement number 43 was ranked third and has a z-score of 1.734 on factor 1. It reads, "My most consistent personal philosophical concern has been humanity. I try to take what voice I have and give it to those who don't have one at all."

[25]Michel Foucault notes in the *Order of Things* that the goal of 19th century linguists who were steeped in positivist philosophy was to create a scientific language which was neutralized and purified to the extent that it was the unmisted mirror of a non-verbal language.

[26]This is made apparent in the statement which was ranked fifth and has a z-score of 1.426 on this factor: "The photograph has an added realism of its own; it has an

inherent attraction not found in other forms of illustration. For this reason the average person believes implicitly that the photograph cannot falsify." The assumption is that the photographer would be distinguished from the "average person" and be aware that a photograph is not necessarily truthful.

[27]John Stewart Mills. *System of Logic.*

[28]The item descriptions, z-scores, and a listing of the items on which this school scored higher; and of the items on which they scored lower than all others may be found in Appendix IV.

[29]This is statement number 29. It has a z-score of 1.591.

[30]Statement number 25, "So if you want to photograph, and if you are not living on a desert island, look at this tradition critically, find out what succeeds or fails to satisfy, whether you think you could hang it on the same wall with a Durer wood-cut, a painting by Rubens," is ranked fifth and has a z-score of 1.658.

[31]This statement, number 51, is ranked ninth and has a z-score of 1.342.

[32]Statement number 20, "Quarrels concerning the acceptance or rejection of photography as a form of art are pointless because they contribute in no way to the improvement of anybody's pictures," has a z-score of -1.555.

[33]Of the ten statements with which this school most strongly disagrees, 8 either de-emphasize thoughtfulness or emphasize the mechanical aspects of the medium.

[34]Statement number 35 has a z–score of 2.533.

[35]Statement number 69 has a z–score of -1.910.

[36]This school ranks the statement lower than any other school by a difference of 1.734.

[37]This school ranks the statement lower than any other school by a difference of .176.

[38]This statement, number 47, was ranked eighth by this school and has a z–score of 1.377.

[39]The item descriptions, z-scores, and a listing of the items on which this school scores higher; and of the items on which they scored lower than all others may be found in Appendix V.

[40]Statement number 56 was ranked first and has a z–score of 2.422.

[41]Statement number 3, "When a person with something to 'say' uses photography carefully, even deliberately, his images turn out to be difficult, obscure, even 'precious,' " is ranked tenth from the bottom and has a z–score of -1.308.

[42]Statement number 9, "I have never been interested in the documentary aspect of photography except as a poetic expression....," was ranked third and has a z–score of 2.131.

[43]Statement number 30, "We do not expect the photograph to be, in itself, an object of beauty; rather it is a visual experience made concrete to be enjoyed over and over," was ranked tenth and has a z–score of 1.308.

[44]Statement number 64 was ranked fourth and has a z–score of 1.889.

[45]Statement number 24, "Before you take your camera out take the trouble to write down what you are going to do. This is the most important thing. How you use your camera depends on how logical you are," has a z–score of –1.598.

[46]Statement number 48, "Of course, seeing, or visualization, is the fundamentally important element. A photograph is not an accident--it is a concept. It exists at or before, the moment of exposure of the negative," has a z–score of –1.550.

[47]Statement number 44, "I began watching for the effect of events on human beings. I was awakening to the need of probing and learning, discovering and interpreting. I realized that any photographer who tries to portray human beings in a penetrating way must put more heart and mind into his preparation than will ever show in any photos," has a z–score of –1.356.

[48]Statement number 47 is ranked next to last and has a z–score of –2.131.

[49]Statement number 70, "There are those who go out to discover the image and seize it. For me, the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which--in visual terms--questions and decides simultaneously," is ranked second and has a z–score of 2.373.

[50]Statement number number 53 is the one with which this school most strongly disagrees. It has a z–score of –2.373.

[51]Statement number 81 is ranked ninth and has a z–score of 1.356.

[52]Statement number 7, "Composition is the most important item in photography, or in any kind of picture making. It is not what you have to say but how you say it," has a z–score of –1.889.

[53]Statement number 73 is ranked sixth and has a z–score of 1.598.

[54]Statement number 71 is ranked fifth and has a z–score of 1.598.

[55]Statement number 9, "I have never been interested in the documentary aspect of photography except as a poetic expression. Only the photograph that springs from life is of interest to me. The joy of looking, sensitivity, sensuality, imagination, all that one takes to heart come together in the viewfinder of a camera. That joy will exist for me forever," was ranked third and has a z–score of 2.373.

[56]Statement number 70, Op. Cit.

[57]The item descriptions, z-scores, and a listing of the items on which this school score higher; and of the items on which they score lower than all others may be found in Appendix VI.

[58]Statement number 63. The z–score is 2.152.

[59]Statement number 46, "Picture making is the symbolical use of form to express ideas," is ranked second and has a z–score of 2.080.

[60]Statement number 61, "I have yet to see a fine photograph which is not a good document," has a z–score of -1.655.

[61]Statement number 18, "I have to consider the subject, and I have to be true to it, rather than true to myself. And I have to find my own way of presenting the truth to myself as well," has a z–score of -1.688.

[62]Statement number 4, "Unlike the printed word couched in abstract symbols, the photograph is a direct, visual representation of a subject or event and does not, in this sense, have to be interpreted by the brain," is ranked in the final position (most strongly disagree) and has a z–score of -2.256.

[63]Statement number 3, "When a person with something to 'say' uses photography carfully, even deliberately, his images turn out to be difficult, obscure, even 'precious,' " was ranked third and has a z–score of 1.766.

[64]Statement number 27 was ranked fifth and has a z–score of 1.562.

[65]Statement number 80 was ranked fourth and has a z–score of 1.637.

[66]Statement number 55, "By the practice of expressive photography one can tap one's individuality, and if one is unique within oneself, new and original pictures will appear," was ranked third and has a z–score of 1.766.

[67]Statement number 67, "The object photographed and the mental image that the viewer carries away are equally important. The photo acts as a continual source of audience response. As more people tell about their experience with a given image, it grows in magnitude," was ranked seventh and has a z–score of 1.534.

[68]Statement number 34 is ranked eighth and has a z–score of 1.492.

APPENDIX I
STATEMENTS USED IN Q-SORT

1. Facility is a dangerous thing. When there is too much of technical ease the brain stops criticizing. Don't let the hand fall into a smart way of putting the mind to sleep.

2. First there is the amazing precision of definition, especially in the recording of fine detail; and second, there is the unbroken sequence of infinitely subtle gradations from black to white. These two characteristics constitute the trademark of the photograph; they pertain to the mechanics of the process and cannot be duplicated by any work of the human hand.

3. When a person with something to "say" uses photography carefully, even deliberately, his images may turn out to be difficult, obscure, even "precious."

4. Unlike the printed word couched in abstract symbols, the photograph is a direct, visual representation of a subject or event and does not, in this sense, have to be interpreted by the brain.

5. From editors and advertisers has also come a questionable convention of viewing a photograph: an insistence on such responses as immediate awareness of what the picture "says."

6. My major concern has always been the plastic arts, and photography is only one aspect of that.

7. Composition is the most important item in photography, or in any kind of picture making. It is not what you have to say but how you say it.

8. A good photograph treats its subject as a fact; it is crisp and objective and requires the subject to speak of itself and for itself.

9. I have never been interested in the documentary aspect of photography except as a poetic expression. Only the photograph that springs from life is of interest to me. The joy of looking, sensitivity, sensuality, imagination, all that one takes to heart, come together in the viewfinder of a camera. That joy will exist for me forever.

10. The importance to the history of mankind of development of instruments such as the camera, lies in obtaining increasingly complex results, while the handling of the apparatus becomes more and more simple. To maintain that "short cuts" by relieving him of all effort, lead but to man's greater dullness and laziness, is romanticism in the minor key. The field of mental struggle is but changed to another place.

11. Good composition is only the strongest way of seeing the subject. It cannot be taught because, like all creative effort, it is a matter of personal growth.

12. The photograph has an added realism of its own; it has an inherent attraction not found in other forms of illustration. For this reason the average person believes implicitly that the photograph cannot falsify.

13. One of the discoveries I've made, and which all good photographers must understand, is the power of a single detail to tell a story with great immediacy and impact.

14. Organization and clarification transform the photographer's raw material into a form which through abstract graphic black-and-white, symbolic suggestiveness, and dramatic intensity of presentation can surpass by far the impressions which the eye received at the moment the picture was made. If this is achieved, reality is transformed into art.

15. Taking people pictures is one of the most exciting, interesting things you can do with a camera.

16. There is no substitute for close personal contact and involvement with a subject, no matter how unpleasant it may be.

17. The picture is a means to an end--communication with people--not an end in itself.

18. I have to consider the subject, and I have to be true to it, rather than true to myself. And I have to find my own way of presenting the truth to myself as well.

19. A negative can be compared to a die: just as thousands of identical objects can be produced from a single die, so too, thousands of identical pictures can be made from a single negative.

20. Quarrels concerning the acceptance or rejection of photography as a form of art are pointless because they contribute in no way to the improvement of anybody's pictures.

21. Good photography requires a complete grasp of the social scene being documented and if a photographer has that a satisfactory pictorial presentation should result.

22. Your job is to go around with the camera and take out little rectangles of daily life and to do this systematically.

23. Two of the most important skills for photographers are how to get into the situation and how to get out with the story and authentic information.

24. Before you take your camera out, take the trouble to write down what you are going to do. This is the most important thing. How well you use your camera depends on how logical you are.

25. So if you want to photograph, and if you are not living on a desert island, look at this tradition critically, find out what photography has meant to other people, wherein their work succeeds or fails to satisfy, whether you think you could hang it on the same wall with a Durer wood-cut, a painting by Rubens or even Corot, without the photograph falling to pieces. For this is, after all, the test, not of Art but of livingness.

26. For more than one hundred years photography, through the work of relatively few men, has maintained a magnificent spiritual resonance, as moving and profound as great music.

27. Expressive photographs do not communicate, they evoke.

28. You must use and control objectivity through photography because you cannot evade or gloss over it by the use of unphotographic methods.

29. Photography cannot be imitated or encroached upon in any way by painter or etcher. It is as much a thing with its own inalienable character, with its own special quality of expressiveness, as any fully realized product of other media.

30. We do not expect the photograph to be, in itself, an object of beauty; rather it is a visual experience made concrete to be enjoyed over and over.

31. There is no reason to disregard the course of art history as a road to discovery. The point is to make a photograph which has the power of the original subject.

32. When I am full of the subject, picture ideas and treatment spring to mind spontaneously and are not concocted. I do not conceptualize nor worry about the relationship of man to nature. If I'm making equivalents of that relationship, I find it out later.

33. We find in the camera a highly useful tool. Important to people who want to record the world of today before it slips away into the world of yesterday. And above all, important to everyone who believes that democracy can succeed in a gigantic country like ours only when people are informed about the troubles of their fellow Americans and thus are impelled to do something to help them out.

34. A great photograph is a full expression of what one feels about what is being photographed in the deepest sense, and is, thereby, a true expression of what one feels about life in its entirety.

35. Now the production of a living organism in terms of any material, is the result of the meeting of two things in the worker. It involves, first and foremost, a thorough respect and understanding for the particular materials with which he or she is impelled to work, and a degree of mastery over them, which is craftsmanship. And secondly, that indefinable something, the living element which fuses with craftsmanship, the element which relates the product to life and must therefore be the result of profound feeling and experience of life.

36. Social photography most obviously does affect people. It brutalizes people who would otherwise be less brutal; because it doesn't touch them, they're not being hurt themselves. We throw millions and millions of pictures at people without considering their effect.

37. By living my way, I have been able to emphasize my own personality. I consider individuality the most important thing.

38. It is significantly true that, the more exact though the photograph is in its imagery than the word-picture can ever be, it still falls short, in varying degrees, of saying all there is to be said about what it represents. Although the photograph frequently conveys something of the spirit as well as the reality of a subject, in both respects it has shortcomings, for which only words can compensate.

39. In reality, the eye is no better than the philosophy behind it. The photographer creates, evolves a better, more selective, more acute seeing eye by looking ever more sharply at what is going on in the world.

40. To supply particulars about ourselves is the intent of documentary photography. The document essentially gives information.

41. If you come upon something you like, don't hesitate--act immediately. Don't worry about equipment, lenses, or exact exposure readings. There usually isn't time.

42. The awareness of the right moment is as vital as the perception of values, form, and other qualities.

43. My most consistent personal philosophical concern has been humanity. I try to take what voice I have and give it to those who don't have one at all.

44. I began watching for the effect of events on human beings. I was awakening to the need of probing and learning, discovering and interpreting. I realized that any photographer who tries to portray human beings in a penetrating way must put more heart and mind into his preparation than will ever show in any photograph.

45. If you let other people's view get between the world and your own, you will achieve that extremely common and worthless thing, a pictorial photograph. But if you keep this vision clear, you may make something which is at least a photograph, which has a life of its own, as a tree or a matchbox, if you see it has a life of its own. An organism which refuses to let you think about art, pictorialism or even photography, it simply is.

46. Picture making is the symbolical use of form to express ideas.

47. Sympathetic interpretation seldom evolves from a predatory attitude. The common term "taking" a picture is more than just an idiom; it is a symbol of exploitation. "Making a picture" implies a creative resonance which is essential to profound expression.

48. Of course, seeing, or visualization, is the fundamentally important element. A photograph is not an accident--it is a concept. It exists at or before, the moment of exposure of the negative.

49. In great photographs people and objects are given a life of their own, never pictured as a "type."

50. I do not want the photographic worker to cling to prescribed methods and academic standards. I do not want him to be less artistic than he is today, on the contrary, I want him to be more artistic, but only in legitimate ways. Through straight photography.

51. The problem with much art photography is that it suggests not the struggles of exploration, but the easy satisfaction of established convention, not to say the refinement of decay.

52. Photographers get their material out of two worlds--the inner and the outer. More important is the inner.

53. A picture is formed in the artist's mind before it makes its appearance on paper or canvas, and the real test of any medium is the degree in which it enables him to realize his conception.

54. The value of a photograph lies only in its power to invoke a fresh visual experience.

55. By the practice of expressive photography one can tap one's individuality, and if one is unique within oneself, new and original pictures will appear.

56. Photography should be related to the life of the times--the pulse of today. The photograph may be presented as finely and artistically as you will; but to merit serious consideration, must be directly connected with the world we live in.

57. One of the several distinctions between the fine arts and business or science or religion is that it is the mission of the former to please.

58. But the pure photography standpoint is also open to objection, for the camera's work needs much correction before it can claim to be artistic, and whether that correction be applied through the technical resources peculiar to photography or by direct hand-work seems to me to matter very little.

59. The subject is always important but is, to a great extent, realized after the fact of form.

60. The chief things needed for a successful photograph are: extreme care and taste in composition, faultless drawing and adequate treatment of the fine detail subjects abound in.

62. The talisman paradox for unique photography is to work the mirror with a memory as if it were a mirage, and the camera as if it were a metamorphosizing machine, and the photograph as if it were a metaphor.

63. Through the help of the paradox, visual surfaces yield their sovereignty and exist only to be seen through--not by lenses and emulsions which are blind, but by the spectator of the photograph whose mental images make access to insight and poetry.

64. The all-important act of selection is the overt manifestation of the photographer's judgment. It is in the exercising of this intellectual faculty, rather than in the expressing of his emotions, that his imagination becomes his ready and willing servant.

65. The photographer's purpose is to give order to the chaos of forms which is reality. In seeing clearly, and in understanding what is before his camera, he is able to organize, condense and define it so that it will be plain and intelligible in his photographs.

66. To take photographs means to recognize--simultaneously and within a fraction of a second--both the fact itself and the rigorous organization of visually perceived forms that give it meaning. It is putting one's head, one's eye and one's heart on the same axis.

67. The object photographed and the mental image that the viewer carries away are equally important. The photo acts as a continual experience with a given image, it grows in magnitude.

68. I believe in human emotions very much. I believe that if you stir human emotions, much can come out of it. I don't want people to think about the photographer. I want them to be emotionally stunned and moved to think about the subject.

69. Sometimes I photograph with a veil over my mind. Then when I see the prints it is as if I were seeing the subject for the first time.

70. There are those who go out to discover the image and seize it. For me, the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which--in visual terms--questions and decides simultaneously.

71. As far as I am concerned, taking photographs is a means of understanding which cannot be separated from other means of visual expression. It is a way of shouting, of freeing oneself, not of proving or asserting one's own originality. It is a way of life.

53

72. By varying the position of his camera, his camera angle, or the focal length of his lens, the photographer can achieve an infinite number of varied compositions with a single, stationary subject.

73. The more form disappears from sight, the more it operates from the developed instinct, the greater concern there is with the outer world.

74. Within the limits of his medium, without resorting to any method of control that is not photographic, the photographer can depart from literal recording to whatever extent he chooses.

75. The photograph is often more effective than the reality would have been, because in the picture the non-essential and conflicting interests have been eliminated.

76. Sharper and sharper I stopped down my lens, the limit of my diaphragm, f.32, was not enough so I cut a smaller hole from black paper. How ridiculous a "soft focus" lens in this country of brilliant light, of clean cut lines and outline,--of course, I should add, how ridiculous the "diffused" lens in any country.

77. Photography is unique by reason of its instantaneous recording process.

78. The more universal the appeal of a photograph, the greater its value.

79. Stopping power is that quality in a photograph which forces an observer when leafing through a picture book or magazine to consciously notice a specific picture.

80. Photographs which are built upon an aesthetically stimulating form indicate a more introspective state of being, a deeper intellectual consideration of subject matter than rendering of realism, the frank statement of fact, the capturing of fleeting moments from life.

81. Genuineness, naturalness of situation, spontaneity and absence of unwarranted interference on the part of the photographer are basic requirements for a good photograph.

Appendix II

Five Statements With Highest Z-scores And Five Statements With Lowest Z-Scores For Type 1

I believe in human emotions very much. I believe that if you stir human emotions, much can come out of it. I don't want people to think about the photographer; I want them to be emotionally stunned and moved to think about the subject.....1.762

We find in the camera a highly useful tool, important to people who want to record the world of today before it slips away into the world of yesterday, and above all, important to everyone who believes that democracy can succeed in a gigantic country like ours only when people are informed about the troubles of their fellow Americans and, thus, are impelled to do something to help them out.....1.741

My most consistent personal philosophical concern has been humanity. I try to take what voice I have and give it to those who don't have one at all.....1.734

In reality, the eye is no better than the philosophy behind it. The photographer creates, evolves a better, more selective, more acute seeing eye by looking ever more sharply at what is going on in the world.....1.619

The photograph has an added realism of its own; it has an inherent attraction not found in other forms of illustration. For this reason the average person believes implicitly that the photograph cannot falsify.....1.426

The Value of a photograph lies only in its power to invoke a fresh visual experience.....-1.781

I have never been interested in the documentary aspect of photography except as a poetic expression. Only the photograph that springs from life is of interest to me. The joy of looking, sensitivity, sensuality, imagination, all that one takes to heart come together in the viewfinder of a camera. That joy will exist for me forever.....1.781

When a person with something to "say" uses photography carefully, even deliberately, his images turn out to be difficult, obscure, even "precious".....-1.897

Table 4--continued

Composition is the most important item in photography, or in any kind of picture making. It is not what you have to say but how you say it.....-2.181

Social photography most obviously does affect people. It brutalizes people who would otherwise be less brutal; because it doesn't touch them, they're not being hurt themselves. We throw millions and millions of pictures at people without considering their effect.....-2.768

Five Statements With Highest Z-scores And Five Statements With Lowest Z-Scores For Type 2

Now the production of a living organism in terms of any material is the result of the meeting of two things in the worker. It involves, first and foremost, a thorough respect and understanding for the particular materials with which he or she is impelled to work, and a degree of mastery over them, which is craftsmanship. And secondly, that indefinable something, the living element which fuses with craftsmanship, the element which relates the product to life and must therefore be the result of profound feeling and experience of life.....2.533

Organization and clarification transform the photographer's raw material into a form which through abstract graphic black-and-white, symbolic suggestiveness, and dramatic intensity of presentation can surpass by far the impressions which the eye received at the moment the picture was made. If this is achieved, reality is transformed into art.....2.071

I do not want the photographic worker to cling to prescribed methods and academic standards. I do not want him to be less artistic than he is to-day, on the contrary, I want him to be more artistic, but only in legitimate ways. Through straight photography.....1.739

If you let other people's views get between the world and your own, you will achieve that extremely common and worthless thing, a pictorial photograph. But if you keep this vision clear you may make something which is at least a photograph, which has a life of its own. An organism which refuses to let you think about art, pictorialism or even photography, it simply is.....1.724

So if you want to photograph, and if you are not living on a desert island, look at this tradition critically, find out what photography has meant to other people, wherein their work succeeds or fails to satisfy, whether you think you could hang it on the same wall with a Durer wood-cut, a painting by Rubens.....1.658

Quarrels concerning the acceptance or rejection of photography as a form of art are pointless because they contribute in no way to the improvement of anybody's pictures.....-1.555

A negative can be compared to a die: just as thousands of identical objects can be produced from a single

die, so too, thousands of identical pictures can be made from a single negative.....-1.623

Facility is a dangerous thing. When there is too much of technical ease the brain stops criticizing. Don't let the hand fall into a smart way of putting the mind to sleep.....-1.765

Sometimes I photograph with a veil over my mind. Then when I see the prints it is as if I were seeing the subject for the first time.....-1.910

But the pure photography standpoint is also open to objection for the camera's work needs much correction before it can claim to be artistic, and whether that correction be applied through the technical resources peculiar to photography or by direct hand-work seems to be to matter very little.....-2.369

Five Statements With Highest Z-scores And
Five Statements With Lowest Z-Scores
For Type 3

Photography should be related to the life of the times--the pulse of today. The photograph may be presented as finely and artistically as you will: but to merit serious consideration, must be directly connected with the world we live in.....2.422

There are those who go out to discover the image and seize it. For me, the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which--in visual terms--questions and decides simultaneously.....2.373

The all-important act of selection is the overt manifestation of the photographer's judgement. It is in the exercising of this intellectual faculty, rather than in the

expressing of his emotions, that his imagination becomes his ready and willing servant.....1.889

As far as I am concerned, taking photographs is a means of understanding which cannot be separated from other means of visual expression. It is a way of shouting, of freeing oneself, not of proving or asserting one's originality. It is a way of life.....1.598

The more form disappears from sight, the more it operates from the developed instinct, the greater concern there is with the outer world.....1.598

Social photography most obviously does affect people. It brutalizes people who would otherwise be less brutal; because it doesn't touch them, they're not being hurt themselves. We throw millions and millions of pictures at people without considering their effect.....-1.598

Before you take your camera out take the trouble to write down what you are going to do. This is the most important thing, how you use your camera depends on how logical you are.....-1.598

Photographs which are built upon an aesthetically stimulating form indicate a more introspective state of being, a deeper intellectual consideration of subject matter than rendering of realism, the frank statement of fact, the capturing of fleeting moments from life.....-1.695

Composition is the most important item in photography, or in any kind of picture making. It is not what you have to say but how you say it.....-1.889

Sympathetic interpretation seldom evolves from a predatory attitude: the common term "taking" a picture is more than just an idiom; it is a symbol of exploitation "Making a picture" implies a creative resonance which is essential to profound expression.....-2.131

A picture is formed in the artist's mind before it makes its appearance on paper or canvas, and the real test of any medium is the degree in which it enables him to realize his conception.....-2.373

Five Statements With Highest Z-scores And
Five Statements With Lowest Z-Scores
For Type 4

Through the help of paradox, visual surfaces yield their sovereignty and exist only to be seen through--not by lenses and emulsions which are blind but by the spectator of the photograph whose mental images make access to insight and poetry.....2.152

Picture making is the symbolical use of form to express ideas.....2.0080

By the practice of expressive photography one can tap one's individuality, and if one is unique within oneself, new and original pictures will appear.....1.766

Photographs which are built upon an aesthetically stimulating form indicate a more introspective state of being, a deeper intellectual consideration of subject matter than rendering of realism, the frank statement of fact, the capturing of fleeting moments from life.....1.637

Expressive photographs do not communicate, they evoke.....1.562

The talisman paradox for unique photography is to work the mirror with a memory as if it were a mirage, and the camera as if it were a metamorphisizing machine, and the photograph as if it were a metaphor.....1.555

The object photographed and the mental image that the viewer carries away are equally important. The photo acts as a continual source of audience response. As more people tell about their experience with a given image, it grows in magnitude.....1.534

I have yet to see a fine photograph which is not a good document..... ..-1.655

I have to consider the subject, and I have to be true to it, rather than true to myself. And I have to find my own way of presenting the truth to myself as well.....-1.688

A good photograph treats its subjects as a fact; it is crisp and objective and requires the subject to speak of itself and for itself.....-1.894

Unlike the printed work couched in abstract symbols, the photograph is a direct, visual representation of a subject or event and does not, in this sense, have to be interpreted by the brain.....-2.256

The all-important act of selection is the overt manifestation of the photographer's judgement. It is in the exercising of this intellectual faculty, rather than in the expressing of his emotions, that his imagination becomes his ready and willing servant.....-2.285

Five Statements With Highest Z-scores And
Five Statements With Lowest Z-Scores
For Type 5

(The lone "respondent" in type five, Anthony Guest, was an "old school" art critic and author. Writing at the turn of the century, Guest retained the idea that to create from one's imagination was the imperative of the artist.)[69]

A picture is formed in the artist's mind before it makes its appearance on paper or canvas, and the real test of any medium is the degree in which it enables him to realize his conception.....2.485

Composition is the most important item in photography, or in any kind of picture making. It is not what you have to say but how you say it.....1.988

Of course, seeing, or visualization, is the fundamentally important element. A photograph is not an accident--it is a concept. It exists at or before, the moment of exposure of the negative.....1.988

Photographs which are built upon an aesthetically stimulating form indicate a more introspective state of being, a deeper intellectual consideration of subject matter than rendering of realism, the frank statement of fact, the capturing of fleeting moments from life.....1.988

Photography should be related to the life of the times--the pulse of today. The photograph may be presented as finely and artistically as you will: but to merit serious consideration, must be directly connected with the world we live in.....-1.988

We do not expect the photograph to be, in itself, an object of beauty: rather it is a visual experience made concrete to be enjoyed over and over.....-1.988

Table 8--continued

The all-important act of selection is the overt manifestation of the photographer's judgement. It is in the exercising of this intellectual faculty, rather than in the expressing of his emotions, that his imagination becomes his ready and willing servant.....-1.988

Facility is a dangerous thing. When there is too much of technical ease the brain stops criticizing. Don't let the hand fall into a smart way of putting the mind to sleep.....-2.884

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[69]Since type five includes only the responses of Anthony Guest and was created because of his negative loading on factor 4, he will not be given separate treatment in the following chapters but will be considered along with the others on Type 4.